

American Art News

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EXHIBITIONS

Calendar of New York Exhibitions. See Page 2.

IN THE GALLERIES.

New York.

G. H. Ainslie, 569 Fifth Ave.—Paintings by George Inness, A. H. Wyant and other noted artists.
Blakeslee Gallery, 358 Fifth Avenue—Early English, Italian and Flemish paintings.
Böhler and Steinmeyer, 34 West 54 St.—Works of art. Old paintings.
Bonaventure Galleries, 601 Fifth Ave.—Rare books and fine bindings, old engravings and art objects. Choice paintings.
George Busse, 12 West 28 St.—Printseller.
Canessa Gallery, 479 Fifth Avenue—Antique works of art.
C. J. Charles, 718 Fifth Avenue—Works of art.
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
C. J. Dearden, 7 East 41 St.—Old chairs.
E. Dreyfous, 582 Fifth Ave.—Antique and modern works of art.
Dreicer & Co., 560 Fifth Ave.—Old Chinese porcelains and hard stones.
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
Duveen Brothers, 720 Fifth Avenue—Works of art.
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
V. G. Fischer Gallery, 467 Fifth Avenue—Selected old masters.
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
P. W. French & Co., 6 East 56 St.—Rare antique tapestries, furniture, embroideries, art objects.
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.
E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.
Katz Galleries, 103 West 74 St.—Paintings, etchings, engravings. Special agents for Rookwood potteries.
Kelekian Galleries, 709 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Kleinberger Galleries, 709 Fifth Ave.—Old Masters.
Knoedler Galleries, 556 Fifth Avenue—Old and modern paintings of all schools. Early English mezzo-tints and sporting prints.
Kouchakji Frères, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs.
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
McDonough Art Galleries, 20 West 34 St.—Modern Paintings.
Montross Gallery, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.
Moulton & Ricketts, 537 Fifth Ave.—American and foreign paintings. Original etchings.
Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.
Lewis & Simmons, 581 Fifth Ave.—Rare objects of art and old masters.
Louis Ralston, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.
Henry Reinhardt, 565 Fifth Avenue—Old and modern paintings.
Rohlf's Art Galleries, 944 Fulton St., Bklyn.—Paintings, bronzes and rare porcelains. and modern paintings.
Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.
Rudolf Seckel, 31 East 12 St.—Rare old etchings, engravings and mezzotints.
Jacques Seligmann, 705 Fifth Ave.—Works of art.
H. Van Slochem, 477 Fifth Avenue—Old Masters.
H. O. Watson & Co., 601 Fifth Ave.—Works of art. Period furniture.
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.
Boston.
Vose Galleries—Early English and modern paintings (Foreign and American).

Chicago.

Moulton & Ricketts—American and foreign paintings. Original etchings.
Henry Reinhardt—Old and modern paintings.
Albert Roullier—Rare engravings and etchings.
W. Scott Thurber—Fine Paintings and etchings.

Germany.

Julius Bohler, Munich—Works of art. High-class old paintings.
Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.

E. M. Hodgkins—Works of art.
Knoedler Galleries—Old Masters of Dutch and English schools.
Leicester Galleries—Modern paintings. Etchings by masters.
Lewis & Simmons—Rare objects of art and Old Masters.
Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.
Netherlands Gallery—Old masters.
Wm. B. Paterson—Pictures old and modern Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.
Sabin Galleries—Pictures, engravings, rare books, autographs, etc.
Sackville Gallery—Old Masters.

EVANS VS. CLAUSEN.

It is publicly announced that under a court order applied for by Mr. Wm. T. Evans, a "struck" or special jury will be drawn on Oct. 27 next, or at the opening of the next art season in America, to re-trial his suit against Wm. Clausen, the art dealer to recover the amount paid by Mr. Evans for two oils sold him as the work of Homer Martin, but which he alleges were spurious. It will be remembered that the first trial of this case resulted in a disagreement and that it was reported that the jury stood 11 to 1 in favor of the defendant.

Mr. Evans states in an affidavit published in the N. Y. Sun, that he desires a new suit "because the cost of preparing the case is large and out of all proportion to the money involved and that should a verdict be rendered in his favor it would be of little pecuniary value, as the defendant has been discharged in bankruptcy and is not possessive of any substantial property."

"I am prosecuting this action," he further said, "to expose and, as far as possible, break up the nefarious practice whereby many spurious and fraudulent paintings have been sold as being the works of celebrated artists. I ask for a special jury both because of the intricacy of the matters involved and the importance of the question."

"The number of persons interested in the purchase of the higher class of paintings has become great," continues Mr. Evans, "and it has become the practice of certain dealers both here and in foreign countries to cause to be painted imitations both of pictures of the old masters and of American artists. This condition of affairs has become so notorious as to amount to a public scandal and efforts have been made at various times by lovers of art to put a stop to such fraudulent trading. The first trial of the case awakened great interest in this country and throughout the world, and I believe that even closer attention will be paid to the second trial. In my opinion there are now reposing in the art galleries of this country and abroad many spurious paintings claimed to have been executed by famous artists."

Mr. Clausen objects to the special jury and says he was reliably informed that on the first trial the jury stood eleven to one in his favor and that the verdict would have been unanimous had not a personal difficulty arisen between two of the jurors. He further says that when "the suit was brought the plaintiff had him arrested and held until he got bail, and supposes the plaintiff was actuated solely by his love of art and humanity."

"This case should be tried by a jury of artists and art dealers," adds Mr. Clausen, "but because of the enormous quantity of paintings bought by the plaintiff it would be impossible to select dealers or artists who had not sold or hoped to sell paintings to the plaintiff, nor can any be found who will risk the possibility of testifying or deciding against the wealthy plaintiff, who has shown such an inclination to traffic in their wares? Any number of artists and dealers said that the pictures involved in this case were undoubtedly painted by Homer Martin, but when asked to testify they told me that if they did so they were afraid none of their pictures would ever be sold to the plaintiff or his friends in the Lotos Club."

MARQUIS DE SPINOLA,
By Van Dyck.
In Eugene Kraemer Sale (Part III), Paris.

J. & S. Goldschmidt, Frankfort—High-class antiquities.
G. von Mallmann Galleries, Berlin—High-class old paintings and drawings.
Dr. Jacob Hirsch, Munich—Numismatics—Classical, Mediaeval and Renaissance art.
Holland.
A. Preyer, The Hague—Old and modern paintings of Dutch and Barbizon schools.
London.
P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.
James Connell & Sons—Original etchings.
Dowdeswell Gallery—Old paintings.
Edward Gallery—Works of art.
French Gallery—High-class pictures.
R. Gutekunst—Original engravings and etchings.
Shepherd Bros.—Pictures by the early British masters.
Spanish Art Gallery—Primitive paintings and antiques.
Paris.
Charles Brunner—High-class pictures by the Old Masters.
Canessa Galleries—Antique art works.
Durand-Ruel Galleries—Ancient and Modern paintings.
Dr. Jacob Hirsch—Numismatics—Classical Mediaeval and Renaissance art.
Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.
Levesque & Co.—Ancient and modern paintings.
Lewis & Simmons—Objects of art and old masters.
Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.
Chas. Vignier—Oriental Works of Art.



CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

American Museum of Natural History, 77 St. and Central Park W.—Paintings of Alaskan scenery by Leonard M. Davis, to May 30.

Charles Gallery, 718 Fifth Ave.—Elizabethan panelled banquet hall, from Rothewas House, England, on exhibition until June.

Gimpel & Wildenstein Gallery, 636 Fifth Ave.—Exhibition of paintings and sculptures by Henry Clews, Jr., through May 24.

Gorham Co., 36 St. and Fifth Ave.—Exhibition by American women sculptors, to May 29.

Knoedler & Co., 556 Fifth Ave.—Landscapes by Mrs. Dunlap Hopkins, May 12-26.

Macdowell Club, 108 West 55 St.—Special exhibition of watercolors, pastels and drawings by four groups of artists, through May 20.

Metropolitan Museum, Central Park.—Exhibition of famous pictures from Mr. J. Pierpont Morgan's collections—recently imported. Open daily from 10 A. M. Jan. 14 or 15. Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free other days.

Moulton & Ricketts Galleries, 537 Fifth Ave.—Colored Prints after Early English Painters by Sydney Wilson.

National Arts Club, 119 East 19 St.—Small marbles and bronzes by American sculptors, to June 1.

N. Y. Public Library—Spring Exhibition of Recent Accessions and Engravings by Wm. Faithorne.

Photo Secession Gallery, 291 Fifth Ave.—Exhibition of Caricatures by Marius De Zayas, to May 20.

Yamanaka & Co., 254 Fifth Ave.—Exhibition of ancient Chinese potteries, of Han, Tang, Sung, Yuan and Ming dynasties.

EXHIBITIONS NOW ON

Landscapes by Mrs. Hopkins.

Eighteen landscapes by Mrs. Dunlap Hopkins, painted for the most part in Holland, Normandy, and the Berkshires last Summer, are on exhibition in the large lower gallery at Knoedler's.

The present display shows a marked advance on the first public one made by Mrs. Hopkins at the old Knoedler Gallery, three Winters ago. Her drawing is more correct and stronger, her sense of composition, has greatly bettered, and she retains the delicate color sense and refinement of feeling which were the best features of her first display. If she continues to improve in her work as much in the future as in the recent past, Mrs. Hopkins may take a good place among American women painters.

The best of the canvases now shown are "Before the Storm", which has good color quality. The "Dunes of Gloucester", with nice tonal values, soft color, and good feeling; "Volendam—Holland", a picturesque composition, also good in color; "Path of the Moon", abounding in sentiment and delicate in color, and "Sharon Valley", which has a good distance effect. The exhibition, as a whole, is that of an artist of refined and delicate taste.

Posters at Salmagundi.

The exhibition of Italian posters at the Salmagundi Club last week and which closes today, was the first of its kind to be held in their club gallery. It attracted a number of artists, especially those interested in advertising art. All of the fifty-five posters came from the collection of Mr. H. L. Sparks.

Many of the designs are crude in color and hard, but they all impress as having been executed by artists who consider poster art seriously and are not averse to signing their names to "commercial work," as are so many American artists. There are no less than seventeen designs by Hohenstein, which command attention for their grace of line, and, in some instances, for the element of symbolism that prevails in them. The poster by F. Laskoff, advertising "Costima's Coffee," with its four graceful girls, has a movement and swing and considerable style. M. Dudovich's "La Maschera di Bruto" is one of the most striking in the display.

Excellent also is the "Nostra Segantini" by A. Magrini, in which echoes of the peculiar brush stroke of the great Segantini adds to its interest. The works, as a whole, while they lack the decisiveness and boldness of the Germans who have made poster art a specialty for many years, are graceful in line and most effective.

FIRST KRAEMER SALE.

The Georges Petit gallery was crowded Apr. 29 and the attendance was a most fashionable one. The American Parisians present included the Duchess de Talleyrand, who bought a picture, and Mrs. Potter Palmer. Among other well-known people were Lady Ripon, the Princess de Poix, M. David Weill, M. Cognacq, Madame Deutsch de la Meurthe, etc. The two-days' sale realized a total of \$647,671 for 170 lots, the seventy pictures sold on the first day making \$364,669, about 10% less than the total of the expert's demands.

Lawrence's portrait of Lady Owen, which Mr. Hodgkins bought for \$37,620, sold at a high price, as the portrait, although a very good example, is not one of those extraordinarily brilliant Lawrences of which the "Miss Farren" in the Pierpont Morgan collection is perhaps the finest specimen. The portrait of Pope Pius VII, also attributed to Lawrence, fetched \$14,410. This picture is undoubtedly that engraved, as it agrees exactly with the engraving, but not with the large portrait at Windsor Castle. But is it a copy made by the engraver, in accordance with the usual custom, or did Lawrence himself, in this exceptional case, make a small replica with variations for the engraver to work upon? The catalog of the sale states that M. Bapst's researches prove that the picture is a work by Lawrence himself, but the reasons for his conclusion are not given, and it must be admitted that an examination of the picture itself tends to the other conclusion.

Mr. Hodgkins bought, besides the Portrait of Lady Owen, the portrait by Hopper of Fanny Bouvier, a little girl seated on a donkey, which cost him \$13,420. This picture has an amusing history. In the Bouvier sale in London some five or six years ago, when it was erroneously catalogued as by Reynolds, it was passed over by all the dealers and knocked down at \$55. The purchaser, having tried in vain to sell it for three years, eventually sold it for about \$2,000 to a Paris dealer, who in turn resold it to the late M. Kraemer, who, I believe, paid \$5,000 for it. It is a good and attractive example of Hopper. Mr. Hodgkins also bought the Portrait of Madame Sophie by Drouais for \$13,200; the large portrait of Mlle. de Romans, mistress of Louis XV, by the same artist, which was exhibited at the "Hundred Portraits" in 1909, went to M. Wildenstein for \$27,500.

The pictures by Fragonard and Watteau did not seem to tempt collectors of the French 18th century and went comparatively cheaply. M. Féral bought "Le Lever" by Fragonard for \$19,140 and gave only \$11,640 for the two pictures by the same artist called "Night" and "Day." The better of the two pictures ascribed to Watteau, "La Musette," which fetched \$3,850 at the Lassalle sale in 1901, was bought by M. Jonas for \$9,372; for the other, "L'Escapade," M. Georges Lévy, the banker, paid \$6,380. On the other hand, the picture by Watteau de Lille, representing the Jardin du Tivoli at Lille, fetched the high price of \$5,522; M. Bousquet, who bought it, did well, as it is an unusually fine example of the artist.

Of the Bouchers, "Les Baigneuses" was bought by M. Meyer for \$10,120 and "La Fleur Scamandre" by M. Bousquet for \$6,380. M. Jonas gave \$9,372 for the "Halle du Chasseur" by Lancret; M. Charles Lowengard, \$9,240 for Nattier's portrait of the Baroness de Fontettes; M. Stettiner, \$9,020 for Coypel's portrait of Mme. Dupillé and her daughter, and \$5,940 for the portrait of M. Dupillé by the same artist. The charming portrait of the Prince and Princess de Ligne by Le Prince was bought by the Duke and Duchess de Talleyrand, who got it very cheaply at \$2,860.

On the second day the highest price for a single object was paid by M. Jacques Seligmann, who, after a sharp contest with Messrs. Duveen, secured the famous Louis XV bureau in marquetry by Craemer, which formerly belonged to the King of Sardinia, for \$27,940. But M. Stettiner paid \$30,800 for the eight armchairs in Beauvais tapestry of the Louis XV period. A "meuble d'appui" of the Louis XVI period fetched \$10,560, and M. Wildenstein paid \$5,610 for a Boulle "meuble d'appui," which fetched \$10,000 at the Hamilton Palace sale in 1882. The Savonnerie screen was bought by M. Stettiner for \$6,600.

The most expensive of the twelve clocks was the marble one of the school of Falconnet representing "Youth Crowning Love," for which Messrs. Duveen paid \$5,280. The Duke and Duchess de Talleyrand bought the bronze Louis XVI clock by Osmond for \$1,980, and the Countess de

Béarn paid \$2,442 for a pair of bronze sphinxes of the same period. M. Jacques Seligmann gave \$5,720 for the extremely interesting marble bust of Voltaire in his youth by Lemoyne, and the terra-cotta bust of Mme. Sedaine by Pajou was bought by M. Lowengard for \$6,600. The bust of Cardinal de Polignac by Coysevox fetched \$10,582; it is said that the purchaser was a member of the Polignac family. The most expensive sculpture was, however, the terra-cotta bust by Paou of Mme. Carroilhan de Vandœul, for which M. Jonas paid \$13,420. M. Georges Lévy gave \$7,810 for the "Diana" of the school of Coustou, and M. Jacques Seligmann \$9,250 for a terra-cotta statuette by Clodion, Messrs. Duveen being the underbidders. R. D.

Dec. 12, 1856, and worked for two years at the Ecole des Beaux-Arts. From 1878 to 1880, he painted figures, and exhibited at the Salon 1880 to 1886. He was known as one of the foremost of the younger Impressionists, and his works are represented in various European and American Museums and collections, notably in the Luxembourg, in Manchester, England; Art Institute, Chicago, Ill.; St. Louis Museum, etc.

OBITUARY.

Henry Moret.

Henry Moret died in Paris, May 5. He was born at Cherbourg, France.

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PAINTINGS
BRONZES AND RARE PORCELAINS

WITH THE ARTISTS

In this issue of the AMERICAN ART NEWS, are reproductions of two remarkable heads by Frances Soulé-Campbell—that of Abdul Baha and Mary Eddy Baker. The portrait of Mrs. Eddy has come to be known as the favorite of her followers throughout the United States and Europe. Art lovers compare it in expression to the great masterpieces of the famous Madonnas. No other artist was ever successful in concentrating entirely on the spiritual side of Mrs. Eddy's nature in portraying her as has Miss Campbell. The remarkable spirituality of the work is said by those who were close to Mrs. Eddy, especially during her last years, to be an inspired delineation of her character. In various portraits of great leaders, Miss Campbell portrays the same innate appreciation and comprehension of character. In her sketch of the venerable prophet, Abdul Baha, the world leader of the Bahai movement—you see the touch of unfailing sympathy so pronounced in the life and work of this "Great Peace Advocate" and promulgator.

Louis Kronberg sailed on the Baltic for Paris Thursday last.

Miss Cornelia Sage, of the Albright Gallery, of Buffalo, sailed on the Baltic for London, Thursday last.

Granville Smith is painting at his studio at Bellport, L. I.

Irving Couse left last week for his studio at Taos, New Mexico.

Loyal Field is at his studio at Arkville, N. Y., where he will paint until the late Autumn.

J. Francis Murphy is at his studio at Arkville, in the Catskills.

An exhibition of oil portraits and studies by members of the Clinton Peters Art classes, is on at the Powell Galleries, 983 Sixth Ave., through May 17.

At the recent Thumb-box exhibition at the Salmagundi Club over \$3,100 worth of the little pictures were sold.

Campbell Phillips has had an unusually busy Winter, painting portraits. Among his most recent commissions were presents of Mrs. Jessie Weinberg and her little son and daughter. He also painted the portraits of Carl Rungius and Frank Bicknell, for the Academy collection of Academicians and Associates' portraits. He plans to spend the Summer in Europe.

N. Y. School of Applied Design.
The class day exercises of the School of Applied Design for Women were held in the school, 160 Lexington Ave., on Wednesday, during which Arthur Hoeber and others addressed the students, presented diplomas to the 14 graduates and awarded prizes to the winners in the various departments, for the best work done during the year, and for the completion of a course.

Those receiving first prizes were as follows: Isabel H. Hall, Eleanor Wilkie, Lillian Klein, Clara B. Miller, Myra Clift, Marguerite Hallsted, Effie Duncan, Edith Chambers, Beatrix Buel, Celia Pearson, Amy Freudenberg, Helen Crig, Rauena Spillane, Rita Senger, Claire Morris, Sylvia Sherman, Effie Duncan, Minnie Ayars, Gladys Wright, Margaret Robertson, Hermia Reid and Celia Pearson, while special prizes were given to Ruth Jenkins (\$30), Amy Cutting (\$20), Ethel Schiffmacher (\$10), Celia Pearson (\$10), Lucy P. Brown (\$5), Dorothy Pine (\$5), and Alice Pierce (\$2).

Second prizes and honorable mentions were also given to over 40 students. The twenty-first exhibition of students' work will close tomorrow and terminates the school's classes, until the autumn.

THE ROYAL ACADEMY.

London, May 7, 1913.

Although the increasing regard accorded by the public to the annual exhibitions of other Societies has caused one section at least to give less consideration to the historic Burlington House display, the Royal Academy will continue for many a long year, to represent to the average Briton the artistic output of his countrymen. This year there are indubitable signs that the wave of "Impressionism," "Post-Impressionism" and "Futurism," which has broken upon London and even New York, has not failed to leave its mark, even if a faint one, upon a number of the exhibitors.

Among the pictures which will be viewed with the greatest interest is naturally John Lavery's Royal Portrait Group, a piece of work which cannot fail to evoke a certain amount of disappointment, even among his most ardent admirers. The figures are uninspired and lacking in vitality, especially that of the King, who is so posed as to convey the very obvious impression that he is standing for his portrait.

for other studies. A number of his pictures this season are inspired by his recent travels in Spain, notably his "Hospital of Granada," a really extraordinary performance, full of emotion and of surprising technical dexterity. Filled as the balcony of the hospital is with air and sunlight, one feels in it, nevertheless, the very atmosphere of suffering, of pain, and of monotonous convalescence. His "Weavers," an interior filled by workers and their looms, and contrasting forcibly with the bright sunlight, which filters in from without, is another brilliant piece of craftsmanship.

Problem, Anecdotal and Subject Pictures.

The "problem," the "anecdotal" and the "subject" picture are here, as usual, in full force. John Collier's "Fallen Idol," has already been noticed and reproduced in the ART NEWS. It is not perhaps among the most successful of the pictures of this type, painted by Mr. Collier, for there is a certain lack of conviction in its manner and a want of power in the relative treatment of the figures. But for

and skilful contributions by Miss Hilda Fearon.

Sculpture Not Impressive.

The sculpture is not on the whole of any outstanding merit, although one or two pieces are of interest. A head that has the charm of mystery and of suggestion is that of the winged "Spirit of Solitude," by Alfred Drury, while the statue of the late Captain Scott, by his wife, Kathleen Scott, is interesting both on account of the subject and the manner in which it has been treated.

Among the bronzes are a statuette of Florence Nightingale by Miss Gertrude Knoblauch, a charming head by Miss Marie Apel and a Memorial to the late Sir W. Q. Orchardson, by W. Reynolds-Stephens, all calling for more than passing attention.

The Chantrey bequest purchases for this year from the Academy exhibits, comprise a landscape with figures by Charles Sims, a canvas by Ernest Briggs, and a painting of "Anemones," by Mrs. Watson.

L. G-S.

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MARY EDDY BAKER,
By Frances Soulé-Campbell.

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ABDUL BAHÀ,

The chief merit of the picture lies in the treatment of the Royal apartment and its accessories, details to which the sitters themselves appear to have become secondary. More successful are the single portraits of the Royal couple executed by William Llewellyn for the United Service Club, soundly painted and by no means without dignity.

As was to be expected, portraits of "fair women and of brave men" dominate both by their numbers and skilful execution.

William Orpen sends only one, but that one a portrait of exceptional virility and charm, rich in tone, individual in treatment and able in technique. It contrasts admirably with the work of certain other artists, whose portraits appear to be carried out now-a-days according to the tenets of a definite recipe. Such an impression is that conveyed by the recent work of Solomon J. Solomon, whose fair sitters are apt to be posed in the same attitude against the same marble column, wearing more or less the same dress, and draped with the same floating scarf.

Sargent's in the Show.

There is always a certain amount of excitement for the critic in discovering John Sargent's contributions to the Academy, especially now that this artist has virtually forsaken portraiture

all that, the general public who dearly love the dramatic appeal of this kind of canvas, may be relied upon to accord it their favor. A picture which is bound to attract a great deal of notice is "Finance," by Edgar Bundy, a canvas as powerful as it is unpleasant. It deals with the "coffee and cigars" stage of a dinner-party, evidently given with the purpose of affording half a dozen Jewish financiers an opportunity of making the acquaintance of a young man who is destined to be their prey. There is a certain vulgarity in the conception, which is noticeably wanting in subtlety, but for all that it is impossible to overlook the undeniable mastery of paint exhibited in it.

A notice of the Royal Academy without mention of the work of the President, Sir Edward Poynter, would be hardly complete. Unhappily it is impossible to say much that is complimentary, for both "At Low Tide" and the "Vision of Endymion" are flat, monotonous performances, which have remarkably little connection with the actual life of any age, whether modern or mythical. In a brief notice it is impossible to accord more than a passing mention of some fine, sincere work by George Clausen, some impressive portraits by Sir Hubert von Herkomer and various straightforward

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the American Art News, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value, will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It guarantees that any opinion given will be given without regard to personal or commercial motives.

EVANS TO OPEN ART SEASON.

The news, published elsewhere in this issue, that Mr. William T. Evans will open the art season next Autumn by a retrial before a "Struck" or special Jury, of his well remembered suit against Mr. William Clausen, will not be greeted with general satisfaction in the Studios and Dealers' Galleries.

The art season, now closed, has not been one of prosperity to artists and the art trade. The announcement, therefore, by Mr. Evans, that he will open the one to come (which had been confidently anticipated, as likely to bring more prosperity), with another trial of a case, whose first trial did more to unsettle confidence among American picture collectors and buyers, than can well be estimated, would seem to be unfortunate, to say the least.

We hold no brief for Mr. Clausen, and we deplore anything that has even the appearance of fraud or tricky work in the art trade (although all trades have their frauds and tricks, and we fail to see why the art trade should be singled out for special condemnation by Mr. Evans or others.)

Mr. Evans has had his "day in Court" and before a Jury, whose members, if not art "Experts" were intelligent men, and who, on the weighing of the evidence of his and Mr. Clausen's

witnesses in the case, we are reliably informed, stood eleven to one in favor of Mr. Clausen on their disagreement.

As Mr. Evans acknowledges that he is influenced by altruistic, not pecuniary, motives, in reviving this unsavory case, and that in so reviving it "he simply wishes to expose and break up nefarious practices," incidentally "punishing after death," as it were, Mr. Clausen (he acknowledges that Clausen has been bankrupted, inferentially through the first suit), why should the matter be again stirred up?

IS THIS GOOD ADVERTISING?

There is a suspicious "press agent" flavor in the story, on which, if it is a press agent's yarn—the New York dailies were worked this week, of Anthony Comstock's having ordered the removal from the window of a concern dealing in photographs in West 46 St., of a reproduction of Paul Chabas' now famous Salon prize picture, of a Nude Nymph bathing, entitled "September Morning."

It will be remembered that the Chicago police ordered this same picture out of the window of an art store in that city, but that the courts of the Western Metropolis, very unexpectedly and wisely, overruled its guardians of civic morals. We cannot believe that even Mr. Comstock could have been so silly as to have objected to the "September Morning's" exhibition. If, as it looks, the story was put out for advertising purposes, it would seem to be a poor kind of advertising.

METROPOLITAN MUSEUM.

Recent acquisitions by the Metropolitan Museum made public at the monthly press view, Monday last, include a remarkably fine and important example of Tintoretto, "Miracle of the Loaves and Fishes," an archaic Greek grave stele, a Roman portrait bust, a landscape by Cézanne, oils by F. S. Church and Louis Kronberg, some fine examples of stained glass, two ivory plaques, Colonial costumes and other objects acquired by purchase or donated by discriminating and generous patrons.

"The Miracle of the Loaves and Fishes" of Tintoretto is a superb example, 13 ft. 6 in. long by 5 ft. 2 in. high, of the painter's later period. It is thought to have been painted as a commission by a Religious Fraternity which supported a hospital and an orphanage, as there are white-robed figures on the plain in the distance, evidently a brotherhood, and many gorgeously attired "ladies of quality" in the foreground, presumably the patronesses of the institution. Some nude babies occupy the attention of these ladies, to the exclusion of the miracle. The painting was acquired through the Leland Fund and is hung in gallery 28.

The Greek grave monument is of unusual size, and is doubtless the largest extant. It has a most interesting description and is in a remarkable state of preservation, showing traces of the coloring, and with many fragments of the design, sufficiently definite to construct its history.

A Roman portrait bust is another purchase. The subject is unknown, but the modeling indicates the date approximately in the last years of the Republic, or the beginning of the Empire. This portrait is strong in human character and splendidly modeled.

Cézanne's landscape, "Colline des Pauvres," seen at the recent Armory Show; F. S. Church's "Moonrise," L. Kronberg's "Pink Sash" are most characteristic examples of these painters. A stained glass medallion from the Salisbury Cathedral, a Flemish 15th century panel, four German early 15th century panels and four French early 15th century panels command attention. The two early 14th century ivory plaques, "Coronation of the Virgin" and "Presentation in the Temple," are also important.

Some six or eight quaint colonial costumes and accessories from the studio of the late F. D. Millet, the gift of Mrs. Millet, aroused pathetic interest.

THE OLD SALON.

Paris, May 1, 1913.

The Salon of the Société des Artistes Français (old Salon) is the worst that I have ever seen, and that is saying a great deal. At no period has French art been more profoundly interesting than it is at present, more full of vitality and hope for the future. Yet here, in the Grand Palais, are more than 3,000 paintings, pastels and drawings, of which only a tiny minority show any personality or express anything worth expressing. It is a penance to wade through this huge mass of pitiful mediocrity, and worse than mediocrity. One might expect a hanging committee, composed of artists, to insist at least one some minimum of technical accomplishment, but many of the pictures in this year's Salon lack even that. It is amazing to see on the line such a painting, for instance, as that of the "Reception of a Prix de Rome at Valenciennes," the composition of which is atrocious and the technique beneath contempt; and that picture is only an example of many of the kind. It may be hoped that no foreign visitor will imagine that the Salon represents contemporary French painting. These photographic reproductions, not of nature, but of a conventional view of nature, these pompous historical canvases, these banal illustrations of trivial incidents, represent an art which is dead and would long ago have been buried, but for the Ecole des Beaux Arts. The Salon is an object-lesson of the result of obstinate opposition to originality and personality and blind adherence to "tradition," which in this case is the tradition of the epoch of Louis-Philippe.

AMERICANS SAVE THE DAY.

The American painters do much to save the Salon from absolute nullity. The best picture in the Salon is Max Bohm's painting of a mother and child, in Room 14, a really personal and vigorous work, which seems strangely out of place in its surroundings. Another picture of great talent, which is truly a work of art, is the "Red-haired Woman" of Richard Miller, also an American. The late Robert MacCameron's painting of London outcasts increases one's regret for the death of that accomplished artist. It is a painful, if you like a gloomy picture, but how true and how strong, although not among the very best paintings of the artist. The two landscapes of Aston Knight, "Old Windmill at Dordrecht" and "Torrent in Wales" are rather too academic for my taste, but they are certainly among the best landscapes in the exhibition. One of the best American pictures is that of a Paris quai by Jules Pagès, a native of San Francisco. Its color is admirable and it again is a personal work—the artist has something to say. I cannot say that I like the large Algerian canvas of F. A. Bridgeman; it is a typical Salon picture, but of course it is clever.

Ridgway Knight has never, in my opinion, painted so good a picture as that of the Rolleboise peasants counting their savings (reproduced in this issue). It is a vigorous and realistic work. His other picture, called "Reverie," a young girl holding a pitcher on the banks of a lake, I like less, although it is very pretty.

Here, as at the New Salon, cleverness is characteristic of the American artists, and one feels again that it is dangerously prominent. There are several clever nudes by American painters, some of them delightful in color and quite charming, but they are inclined to be superficial. Among them I noticed particularly the two pictures of Louis Ritman (Chicago), those of Lester Rosenfeld (Minneapolis) and of Lawton Parker (Chicago). Karl Buehr (Chicago) has a good figure picture, "The Sister's Advice," and the "Gold-Fish" of Miss Baynon Copeland (El Paso, Texas) shows talent, although a little hard. Raymond Neilson (New York) exhibits two very fair portraits and the figure picture of George Hitchcock (Providence) has considerable qualities.

Other American painters exhibiting are Carroll Beckwith, Adolphe Berson (San Francisco), Murray Bewley, R. B. Black (Indiana), Miss Mary Bretz, Middleton Chambers (Lynchburg), Griffith B. Coale (Baltimore), Edwin N. Connell, Theodore Crary (Lawrence, Kansas), P. C. Dougherty

(Phila.), C. Warren Eaton, Miss Mary Foote, Albert Gihon, Walter Griffin (Portland), H. M. Hartshorne (New York), Miss Christine Herter, Morton F. Johnson (Boston), Sandor L. Landeau, G. W. Lawlor (Boston), Frank Linton (Phila.), William MacKillop (Phila.), Oscar Miller (New York), Mrs. Parrish, F. P. Paulus (Detroit), Orville Peets (Cleveland), Hovsep T. Pushman, Jean Rachmiel (New York), N. Kendall Saunders, Miss Margaret Shotwell (New York), Freeman W. Simmons (Fredonia, Pa.), Thomas C. Skinner (Kuttawa, Ky.), Mrs. Finley Thomas (Saint Paul), Harry Van-Der-Weyden (Boston), Simon Vedder (New York), Lillian H. Vinton, Lionel Walder (Norwich, Conn.), Mrs. Catherine Wentworth (Rock Island, Ill.), and Mrs. Cecile de Wentworth. The general level of the American paintings is not so high as that of the American pictures at the New Salon; nevertheless, as has been said, the American artists take a prominent place in the Old Salon, which would be much poorer without the work of Max Bohm, Richard Miller, Robert MacCameron, Aston Knight, Jules Pagès and some others. Criticism of an exhibition like this is difficult.

Further mention will be made next week.
ROBERT DELL.

STAFFORD HOUSE ART SALE.

A cable brings the story that the Duke of Sutherland is negotiating for an auction sale in London, in late June, of many of the famous paintings in Stafford House, which he sold to Sir Wm. Lever.

The collection consists of more than 300 pictures by great painters. The Italian masters are represented by Paul Veronese, Tintoretto and Raphael. Rubens, Vandyck, de Hoogh, Ruysdael, and Dürer represent the Netherlands and German schools. France is represented by Watteau, and Spain by Velasquez and Murillo.

Among the early English works are Reynold's portrait of Mrs. Siddons as the Tragic Muse, Gainsborough's "Blue Boy," Lawrence's "Harriet Elizabeth, Duchess of Sutherland"; Hogarth's "Distressed Poet," Romney's "The Goaler Children," and Hoppner's "Duchess of Sutherland." Landseer, Lely, Turner, Cotman, and Crome are also represented. John Sargent has a picture in the collection—the portrait of the present Duchess of Sutherland—but this will not be included in the sale.

ANNUAL ACADEMY ELECTION.

At the meeting of the National Academy of Design on Wednesday the following officers were elected: President, John W. Alexander; vice-president, Herbert Adams; corresponding secretary, H. W. Watrous; recording secretary, C. C. Curran, and treasurer, Francis B. Jones. E. H. Blashfield and A. O. Weinman were elected members of the council. The new academicians elected are: Wm. Thorne, George Bellows, A. S. Calder and Daniel Garber.

VANDERLYN'S ARIADNE.

Editor AMERICAN ART NEWS:

Dear Sir:—I was much interested in the statement in your issue of May 10 that at the Macbeth Gallery there is now on exhibition a painting of Ariadne by Vanderlyn, but surprised that you should suggest it would be a desirable addition to the collection of American paintings belonging to the Pennsylvania Academy, as you surely know that institution is already the rich possessor of Vanderlyn's original painting of the subject, purchased from the artist for \$600 by A. B. Durand to engrave, and thirty years later sold by the engraver for \$5,000 to Joseph Harrison of this city, whose widow presented it to the Academy. I recall a rumor some years ago that Vanderlyn had painted a small replica of the Ariadne on a panel for one of the Hudson River steamboats, which, when completed, was censored as out of place there. It would be interesting to know if the one at Mr. Macbeth's is the steamboat painting. A miniature copy made by Durand to engrave his plate from is in the Metropolitan Museum. Vanderlyn's self portrait at the Metropolitan is a most important work, as paintings by this artist are not common.

Charles Henry Hart.
Phila., May 13, 1913.

LONDON LETTER.

May 7, 1913.

The exhibition of Lawrence drawings, recently opened at the Edward Gallery, 26 King St., St. James', S. W., by Prince Alexander of Teck, proves to be of particular interest for many reasons. Firstly, it is unusual to find so comprehensive a collection of studies, stretching as they do over the entirety of Lawrence's artistic career, in the possession of one connoisseur, for, this is not a loan collection, but the property of the director of the Gallery at which they are now on view. Secondly, the exhibition is remarkable as showing the gradual evolution of the artist's style, from the early age of twelve, for Lawrence was an "infant prodigy", and began his career as a portraitist before his age numbered two figures, his father strenuously guarding his genius from outside influences and refusing to allow him to receive instruction of any kind.

The drawings demonstrate the care and elaboration which went to produce the portraits which are apparently of such delicacy and simplicity of treatment, many of the examples are brilliant in the extreme, instinct with power and indicating great sense of individuality.

Among these sixty drawings, which have hitherto been in the possession of the descendants of the great painter, are a number of his portraits of both men and women, prominent in their day, such as Miss Sarah Siddons, Lady Hamilton and of John Flaxman and his talented wife. An extraordinary ease of execution characterizes the greater number of these charming drawings, and is apparent, to a greater extent, even than is the case with his oils, showing that the pencil remained his natural medium throughout his life. It will not be surprising if this interesting collection goes to join the numberless others which have deserted the land that produced them for the hospitable shores of America.

Messrs. Tooth, of 155 New Bond St., W., have restricted the number of works shown at their Spring Exhibition to twenty-one, a fact which enables full justice to be given to each of the well-selected exhibits. Sir Lawrence Alma Tadema's "Caracalla and Geta", which will form the next photo-engraving to be produced by Messrs. Tooth, is one of the most skilful works ever accomplished by that artist, while "Gossips", by Sir John Millais, shows how charmingly he could treat child subjects without producing any of that self-consciousness of effect which so often mars the work of lesser men. An interesting Corot and a spirited study of Oxen by Rosa Bonheur, are among the other works which adorn the walls.

As was expected, the sale at Christie's of the works of art collected by Sir Lionel Phillips, resulted in some sensational prices. £20,000 is a record price for Gainsborough's "Market-Cart", purchased by Messrs. Agnew, after much spirited bidding. Lawrence's "Portrait of Mrs. Siddons" realized 1,800 gns., while two Nattiers, "Le Point du Jour" and "Le Silence", fetched, respectively, as much as 3,100 and 4,600 gns. Messrs. Agnew and M. Jacques Seligmann were rivals for the possession of a colored engraving after Hoppner of "Juvenile Retirement" and of a companion picture, Hoppner's "Children Bathing," by James Ward. The pair were eventually sold to Messrs. Agnew for 1,800 gns. It will be remembered that in 1896 a similar pair changed hands for a mere 350 gns., since which time the enthusiasm for fine mezzotints has been steadily rising. Still another record sale-room price was that of 840 gns., likewise paid by Messrs. Agnew, for a set of six plates in colors by J. R.

Smith, of Morland's "Story of Letitia", for the original pictures, of which Messrs. Colnaghi paid in 1904 the amount of 5,600 gns. Messrs. Agnew were the purchasers of many other fine examples of color-prints, the prices given often causing surprise even among the dealers themselves. Mr. Sabin, and Messrs. Colnaghi and Obach, were among others who secured several beautiful specimens from this interesting collection.

The bidding among the Mondains, who crowded the salesroom, was hardly less keen than that of the professionals themselves. There is every reason to believe that the craze for eighteenth century engravings has not yet reached its height, and that whenever any of outstanding merit come into the market, prices will tend to rise to even greater heights than they have touched hitherto.

A number of French dealers came over from Paris, especially for the dispersal of the furniture and entered keenly into the bidding. Particulars and details of the sales have no doubt reached you by cable before the receipt of this letter.

PARIS LETTER.

Paris, May 7, 1913.

Albert Besnard, as was anticipated, has been appointed Director of the Villa Médicis, the French school of art at Rome. The appointment is an excellent one, M. Besnard being an artist of large views, who will allow more scope for individuality than has hitherto been allowed at the Villa Médicis. The aim of Carolus-Duran seemed to be to form all the students in one mould, with the result that very few old "Prix de Rome" men have done much in after-life. I am speaking of the painters and sculptors. One has only to look at a list of those who have won the "Prix de Rome", to see how few of them are in any way distinguished. The Villa Médicis has turned out some good musicians, notably Claude Debussy and Gustave Charpentier, but the Director has never been a musician. M. Besnard is himself an old "Prix de Rome" and is one of the exceptions to the rule just mentioned. He will, no doubt, understand that the best way to make students into good artists is to let them alone to follow their natural bent.

way, will be extremely interesting as a whole; when it is complete, which will be by the beginning of June. It is the largest exhibition held in Europe since that at Paris in 1900, and larger than the Brussels exhibition of 1910. One of the principal buildings is the Palace of Fine Art, where the show of modern art is held. It includes a Belgian, a French, an English and a Dutch section, as well as an international section in which other nations are represented. The French section is by far the finest. It is the first time that a really representative exhibition of contemporary French art has been arranged abroad. Hitherto, French exhibitions abroad have been left in the hands of the two official Salons, with disastrous results, as all the young artists of talent have been excluded. The exhibition at Ghent has been organized by M. Saglio, of the Ministry of Fine Arts, who, in spite of the opposition of the official Salons, has included in its representatives of nearly all the different schools of artists.

There are no "Cubists" and, unfortunately, Henri Matisse and some of the other "Post-Impressionists" looked upon as too extreme, are not represented, but that could hardly be expected in a Government exhibition. With those exceptions, all the "young" artists of talent, "Neo-impressionists," "Post-impressionists" and so on, are included. The hanging and general arrangement have been done with perfect taste, and material has been specially designed and manufactured to cover the walls. The effect is admirable; I have never seen pictures shown better. We have to thank M. Berard, the enlightened Under-secretary for Fine Arts, for this new departure.

A well-known American collector of modern pictures, whose name I am not at liberty to mention, bought on the opening day of the Salon, Ridgway Knight's picture, "Le Bas de laine Français", which represents an old peasant and his wife counting their savings which they have turned out of the stocking in which they are kept. The price paid was, I understand, \$5,000.

ROBERT DELL.

INDIANAPOLIS.

Frederick Allen Whiting, Director of the John Herron Art Institute, severed his connection with the Museum May 1, and left for Cleveland, O., to take up his duties as director of the new museum in that city.

The work which Mr. Whiting has done in the past year here testifies to his ability to assume the responsibilities of directing a larger institution. His poise, firm grasp of details, comprehension of the scope and mission of a museum, and his taste in displaying the various works of art, which, from time to time, have been exhibited through his instrumentality, augur well for the future of the institution which has acquired his services.

Mrs. Whiting is a woman of rare charm and the people of Indianapolis bid farewell to both herself and Mr. Whiting with sincere regret.

The co-operative work of the Institute with the schools, prosecuted with such vigor and success under Mr. Whiting's directorship, will be carried on by Mr. Wm. Coughlin, who will be acting director until the appointment of a new man.

DIRECTOR GRIFFITH RESIGNS.

Mr. A. H. Griffith, Director of the Detroit Museum since 1891, sent his resignation to the Board of Trustees of the Museum. No reason is given.



In Old Salon.

LE BAS DE LAINE FRANCAIS,
By Ridgway Knight.

Copyrighted by Ridgway Knight.

At the French Gallery.

The French Gallery, 120 Pall Mall, S. W., do not hold a great number of exhibitions during the course of the year, but those presented by them to the public, are apt to be of more than usual interest. This applies to the exhibition of modern Dutch artists, with one exception, that of "The Poor of the Village", by the late Josef Israels, a painter who perhaps has had a more profound influence upon his contemporaries than any other of recent times.

Several names as yet unfamiliar to English ears are to be noted in the catalog, among them more than one of decided merit—Klever, Scherrewitz, Ter Muellen, and others. The general impression, left by the exhibition, is that the tradition of the old Dutch masters is finding worthy hands to carry it on, and that in their interpretation of simple scenes of homely life the present-day men show no less sympathy and insight than their predecessors. There is, of course, a certain amount of inequality here and there, but the level reached is on the whole high.

Mr. Kevorkian, of the Persian Art Gallery, New Bond St., W., announces, for June and July, an exhibition of Persian Pictorial Art, which promises to be of particular interest. It will include a number of paintings on ceramics, miniatures and book illuminations of great rarity and beauty. L. G.-S.

No quarter of Paris has suffered more than Montmartre, and the lovers of the famous Butte are also organizing themselves to protect it from further vandalism. M. Abel Truchet is the acting president of the Montmartre committee, which includes among its honorary presidents and members, other well-known artists, including MM. Forain, Willette and Poulbot. A great part of old Montmartre has been swept away, and new buildings containing flats, with "every modern comfort," have risen on the site of the windmills and the picturesque but probably unsanitary houses. The famous "Moulin de la Galette" has been scheduled by the Government as an historical monument, so that its future is secured, but it is almost, if not quite, the last survivor of its once numerous companions. Some of these changes have been inevitable, but it would be sad if the curious little provincial town on the top of the hill, around the Sacré Coeur, were sacrificed to the enterprising builder. M. Truchet and his colleagues will have the best wishes of all who know it, and who value the glorious artistic and literary associations of the Butte.

The best exhibition of contemporary French painting and sculpture at the present moment is to be seen, not in Paris, but in Belgium, at the Ghent International Exhibition which, by the

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WITH THE DEALERS.

Mr. Victor G. Fischer sailed on La France on Thursday. His galleries at 467 Fifth Ave. are now hung with a collection of modern paintings.

Mr. René Gimpel, of Gimpel and Wildenstein, sailed on La France on Thursday for Paris.

Mr. William Pettee of Knoedler & Co., sails on the Oceanic today for London.

Mr. Charles Knoedler will sail for Paris on La Savoie, June 12.

Dr. Joseph Martini, who catalogued the incunabula in the Robert Hoe sale, and who now is in business for himself, will sail for Italy June 7, on the Europa. The object of his trip is to obtain rare books and MSS. for the New York market.

Mr. Edmond F. Bonaventure sailed on La France on Thursday. His son, Edmond C. Bonaventure, will sail on the Olympic on May 24. They will take with them some of the works of art purchased at auction during the season here, for sale in France and England. Among these things are two vases which were acquired by them at a great bargain in a recent sale at the American Art Galleries. About nineteen years ago Mr. Bonaventure bought these vases from another dealer for \$300. They had come from the home of a lady living in Boston. Soon after Mr. Bonaventure obtained them the late Robert Hoe purchased them from him for \$600. Mr. Hoe gave them to a woman friend, now deceased. It was in the sale of her effects that Mr. Bonaventure again obtained the vases for only \$65.

Mr. R. Kraemer, nephew of the late Eugene Kraemer, the Paris dealer, announces that he will continue the business of his late uncle, at 96 Boulevard Haussmann, Paris, and in New York. He made several interesting purchases at the sale of his late uncle's art collections. Mr. Kraemer will have Mr. H. Lehman associated with him and will specialize in XVIII century paintings, furniture and objets d'art.

Kouchakji Frères, 7 East 41 St., are displaying a rare example of Rakka in a bowl with Arabic inscriptions, both inside and out, of the VIII and IX centuries, or about 211, Musulman era. This specimen, because of its beauty of luster and rarity, is not for sale.

The unusual examples of their regular collection, including a Rakka

pitcher, used as a gift to King Aly Kandah of Mesopotamia, another pitcher and a "reflet-métallique" vase, together with a remarkable lazuli blue vase, misquoted through a typographical error in a previous issue, as XIX century examples, are of the IX century instead.

The exhibition of recent pictures by twelve American Artists, which closes today at the Montross Galleries, 550 Fifth Ave., has been very successful both in attendance and sales. Many canvases have been sold, including two by Chas. A. Winter, "Portrait," by J. Alden Weir, to the Syracuse Museum, "My Garden," by Gari Melchers, to Mr. Edward Faust and "The Green Gown," by E. M. Dewing.

There will be placed on exhibition today, at the Anderson Galleries at Madison Ave. and 40 St., the Historical collection of a merchant of old New York, to be sold at auction Thursday and Friday afternoons and evenings next, May 22-23, at 8.15 o'clock. The collection comprises interesting and important autographs of many signers of the Declaration, and members of the Continental Congress and the Constitutional Convention, rare prints of Franklin and Washington, medallions, snuff-boxes, caricatures and other interesting objects.

SHOW ARCHITECTS' PRIZES.
 In the exhibition rooms of the Society of Beaux Arts Architects, 16 E. 33 St., on Saturday morning next, the designs submitted in a first competition for a sculptured overmantel, for three prizes, respectively of \$100, \$75 and \$60, presented by Mr. Samuel T. Shaw, will be passed upon by the Judges and the result announced. Mr. Shaw will retain the winning designs, and after two more competitions of the same kind, the others to be held in 1914-15, will purchase for actual execution, the design adjudged the best of all submitted in the three competitions. This design is to be restudied by the designer, and delivered to Mr. Shaw in plaster, ready for casting, and its author is then to receive \$300.

The overmantel is to be placed in the new Field Building presented to the Pawling School for Boys, at Pawling, N. Y., by Mr. Shaw for the encouragement of athletics. The competitors in the design contest are to be regularly enrolled students at the schools of the S. B. A. A., N. S. S., Cooper Union, Art Students' League and Academy of Design, or of any other art school approved by the Committee. Such students may compete each year. The Special Jury on the competition will not include any Instructors in the above mentioned schools.

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Private View on Sunday, June 15; Public View on Monday, June 16.

Catalogues and tickets for the Private View may be obtained from either of the auctioneers; from M. Kleinberger, 9 rue de l'Échelle, Paris, or from any of the other experts.

CHICAGO.

The Exhibition of Contemporary Spanish Art opened at the Art Institute on Thursday, to continue to June 11. The collection has been formed by Miss Ethel L. Coe, who was a student and teacher in the Institute schools, and who went to Madrid upon the invitation of the painter Sorolla. She has had the assistance, not only of Sorolla, but of Cossio, the author of the work on "El Greco", and of Senor Rivas, who is connected with public instruction in the fine arts in Spain. She was given the use of a large exhibition room in the Palacio de Exposiciones, for the assembling of the pictures.

The collection consists of about sixty pictures, many of them large and most diverse in subjects. It is much the most important exhibition of contemporary Spanish art ever held in the United States, except at the Chicago and St. Louis Expositions. The artists are living men, and most of them have received honors in Europe.

Among the exhibitors are Sorolla, Zuloaga, Villegas, Garnelo, Munoz De-grain, Chicharro, and the brothers Zubiaurre. There appears to be very little of the extreme modernist or "cubist" element in the modern Spanish

School, with great variety of treatment. The annual exhibition of the Chicago Architectural Club, opened at the Art Institute, on Thursday.

ART COMMISSIONS MEET.

Representatives of American State and Municipal Art Commissions held their first annual conference in New York, on Tuesday. No organization exists, so the informal sessions were held under the chairmanship of Mr. Arnold W. Brunner, at the morning session and of Mr. Robert W. de Forest in the afternoon. The most important action was the passing of two resolutions providing for commissions of five members each to study and draft laws governing municipal and State art commissions which would be of service to the art commission movement throughout the country. Luncheon was enjoyed at the Metropolitan Museum.

Frank Fowler's admirable bust portrait of Secretary of the Treasury William McAdoo, which attracted deserved attention when shown at the Knoedler Galleries here a few weeks ago, is now on exhibition at Moore's Art Gallery in Washington, D. C.

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